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indeed, a witty and a just characterization, and it will stick. "Intentionists" is the proper designation for the little coterie of strivers after the excruciating, and to them, truly, unattainable, in New York also, who come the nearest, it is to be hoped, of anything in America to the "Nincompoopiana" so wholesomely ridiculed by Du Maurier in Punch.

The extensive building operations in our sumptuous residence quarter known as the Back Bay afford an interesting field for artistic study. It is estimated that some \$3,000,000 worth of houses will have been added to the West End by the close of this year, the fruits of the revival of good times since last year. The "Queen Anne" style in brick is the prevailing type of architecture, and the mode of exterior decoration at present most in favor is the elaborate carving of brick with the chisel and hammer, over the door or in the middle of the front of the house. Interiorly, too, they are putting more into the painting and less into the plastering of the houses. Deep chimney-corners, windows divided up into small panes, oriel windows, and staircase halls open from the first floor to the roof are Queen Anne characteristics universally the vogue in the new houses dating from 1880. The common city house in a block, very narrow, very high, and very deep, is no longer in fashion here. The tendency now is to build houses of greater width, less depth, and lower height; in fact, the æsthetic and artistic improvement of taste in our homes has induced a truer and sincerer care-taking for comfort and home-feeling. One of the most important architectural adornments to be added to this region is the projected Crane memorial building for the home of the public library of the suburban town of Quincy. This splendid monument is to be the gift, through Albert Crane, Esq., of New York City, of the heirs of the late Thomas Crane, whose boyhood's home was in Quincy. Richardson, the accomplished and always original architect, designer of Trinity Church here and the State Capitol at Albany, is drawing the plans, of which I hope to give some description in my next.

GRETA.

#### IMPORTANT ART SALES.

The picture trade in the United States, during the summer, is practically at a stand-still. The following pictures were sold lately in Paris:

Goya. "La Toilette".....	3,150 francs.
Diaz. "Chien au Repos dans un Bois"...	4,100 "
Millet. "L'Heure de Midi".....	6,300 "
Saint-Jean. "Bouquet de Fleurs".....	11,400 "

The Barye bronze "Thésée et le Minotaure" was sold in Paris lately for 4000 francs.

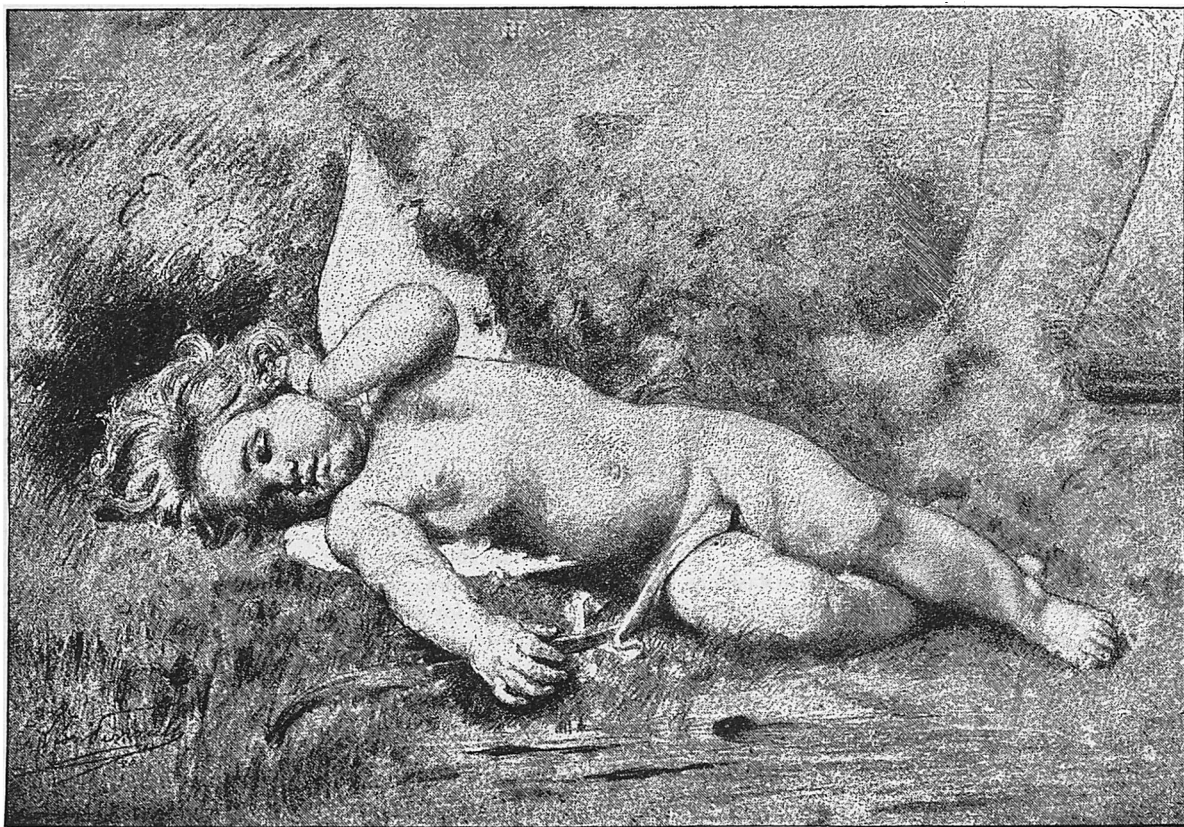
The following prices were obtained for pictures sold at auction in London recently:

P. Bouvier. "L'Occasion".....	£126
V. Chevallier. "A Game at Cards".....	162
G. Koller. "Albert Dürer Receiving a Message from the Duchess of Parma".....	136
C. Seiler. "Official Orders".....	241
J. E. Saintin. "Treasured Mementoes".....	105
F. Domingo. "The Card-Players".....	546
A. Toulmouche. "L'Atlante".....	115
E. Castres. "Outside the Ambulance".....	241
L. C. Müller. "Mecca Pilgrims".....	735
Jules Breton. "A Breton Woman".....	451
J. G. Vibert. "An Unequal Match".....	157
E. Frère. "The Drum Lesson".....	262
E. Nicol. "The School".....	210
W. Etty. "The Triumph of Cleopatra".....	525

## The Print Collector.

HAMERTON ON HADEN AND ETCHING.

MR. PHILIP GILBERT HAMERTON contributes a valuable article to the August number of Scribner's Magazine, on "Mr. Seymour Haden's Etchings," in the course of which he drops some scraps of technical information well worth knowing. For instance, arguing the superiority of etchings proper over the photographic metal processes reproducing drawings—a self-evident fact, we should say—and remarking that these latter "really are etchings bitten with acid as we bite our plates," he says that the only secret of the perfection with which M. Amand Durand reproduces the etchings of Rembrandt is that he is himself an uncommonly skilful master of the common processes of etching, and the photographic work he employs is merely preparatory, and gives nothing but the drawing of the plates. Mr. Hamerton says he knows the inside of M. Durand's private laboratory, and knows all the instruments he uses and all his processes. So he speaks with author-



"LOVE ASLEEP." BY F. PERRAULT.

FROM THE ILLUSTRATED CATALOGUE OF THE PARIS SALON OF 1880.

ity. We may say, for the information of those who have not seen these etchings, that practically they are perfect fac-similes of the originals of Rembrandt. So closely do they resemble them, in fact, that it has been found necessary to stamp them to avoid deception. Mr. J. W. Bouton, of New York, it may be interesting to note, by the way, by an arrangement effected with the Paris publishers, expects to offer shortly, in an "edition de luxe," the complete etched works of the great painter, reproduced by this process.

Few etchers possess the two essentials to a good etching—the power of drawing and biting in. "Many," says Mr. Haden, "have one without the other. Samuel Palmer and Meryon, Herkomer and Hook combine both. Turner possessed the power of biting in to a marvellous degree." Mr. Hamerton praises Palmer very highly as a master of biting, because he gets his results (which are just what they ought to be) without rebiting. Flameng is very sure, but his work is systematically tentative. "Mr. Haden," he says, "effects the biting in of his plates grandly and with much power, but his chiaroscuro is often very much simplified by intentional omissions of tones which a professional etcher from pictures would be obliged to render; and, besides this, as Mr. Haden's purpose is generally more artistic and intellectual than technical, he does not mind over-biting occasionally. Of the two faults, underbiting and overbiting, he preferred the latter, as giving more vigor and force." Mr. Haden advises etchers to print their works themselves, which is good advice so far as the

trial proofs are concerned, but, as he shows by the following anecdote, an etcher who does not employ a first-class printer, or personally supervise the operations of the average one, may never know what his own work is like. The most exquisite series of plates which Whistler ever did—his sixteen Thames subjects—were originally printed by a steel-plate printer, and so badly that the owner thought the plates were worn out, and sold them for a small sum in comparison to their real worth. The purchaser took them to Goulding, the best printer of etchings in England, and it was found that they were not only perfect, but that they produced impressions which never had been approached, even by Delâtre. Mr. Hamerton tells a parallel anecdote: "Mr. Samuel Palmer had etched a beautiful plate, which had been a good deal printed, but nobody ever suspected how beautiful the plate really was until, some years after, Mr. Palmer set up a press, and his son took impressions under his superintendence which were incomparably superior to all the earlier ones."

It is hardly worth repeating, perhaps, the well-known fact that Mr. Haden is an amateur etcher, his profession being that of a surgeon, as which he has an eminent position. He began to etch as early as the year 1843,

producing in that and the following year six Italian subjects, of which the following are the titles: 1. "Tomb of Porsena;" 2. "Castle of Ischia;" 3. "Gate of Belisarius;" 4. "Houses on the Tiber;" 5. "Pisa;" 6. "Villa of Mæcenæ." He did nothing more until 1858, when he produced nineteen plates, two years later ten plates, and, after a pause, in 1863 he produced eleven plates. The following year his needle was much more fertile, and in 1865 he became famous by the appearance of his "Etudes à l'Eau-forte." The French title and the French letter-press that accompanied this portfolio of prints were due to Mr. Haden's original intention to publish the work in Paris, he supposing that the Eng-

lish public would receive a set of etchings with comparative indifference. "The result, however," says Mr. Hamerton, "proved that the progress of general information about the fine arts in Great Britain had prepared a sufficient number of people for the appreciation of original work in etching. Many reviews in the London press, and especially an article in The Times, made people flock to Mr. Colnaghi's, where Mr. Haden's works were exhibited, so that he became, in the course of a few weeks, one of the most famous artists in town. Two hundred and fifty sets were announced for publication, but only one hundred and eighty proved satisfactory enough to receive the artist's approval. The edition was soon exhausted, and when a good copy comes into the market it readily commands double the publisher's price." The editor of Scribner's Monthly, in a foot-note, says: "The 'Etudes' were published at a loss at fifteen guineas a copy (of which only twelve guineas found their way into the pockets of the artist), while every copy in reality cost him sixteen guineas. Now, when a copy comes to auction it brings thirty guineas, and when broken up (as it generally is by the dealers), they make sixty guineas by it. In this way an artistic work passes at once out of the possession of the artist and becomes the property of the trade, and this is the reason why the trade are always anxious that there shall be as few impressions taken from the plate as possible."

The isolated plate, "The Breaking up of the Agamemnon," paid the etcher very handsomely. The first